"Cyclopaean" Giacomo Meyerbeer, son of a Berlin banker, became famous in the one sphere all but untouched by his great contemporary—namely, Opera. He anticipated, or instructed, Wagner in his genius for matching the pageantry of scene with that of tone: and a more immediate influence is sometimes discernible. His works still hold the stage, on the Continent especially: while his influence in style, setting and orchestration have had a subtle effect on many subsequent composers. The travelling fellowships which Meyerbeer established by his will were then something novel in musical annals, and have not been without their permanent influence. His work shews considerable analogies to that of Jacques Frangois Fromenthal Elie Halevy who may be reckoned one of the great figures in French music, by the side of Thomas, Gounod, Bizet or Saint-Saens, and barely second to them. In Paris at least (where a street is named after him) his works are still regularly played and enthusiastically received. Alone of the more eminent Jewish composers of the nineteenth century, his name is associated with a work on a Jewish theme, though indeed shewing no Jewish influence in its music—his masterpiece, *La Juive,* still a favourite.

Jacques Offenbach linked Germany with France, being the son of a synagogue cantor at Cologne, but passing his most active years in Paris, where during the Second Empire he was one of the outstanding figures in the musical world. He was the

father of the Op6ra Comique. The artistry of his hundred or more compositions makes them of living interest to the present day: and among them there is one at least which is assured of immortality—The Tales of Hoffman. More solid was the operatic work of Karl Goldmark, especially remarkable for the rich splendour of the orchestration.

Gustav Mahler was a composer in the grand manner,